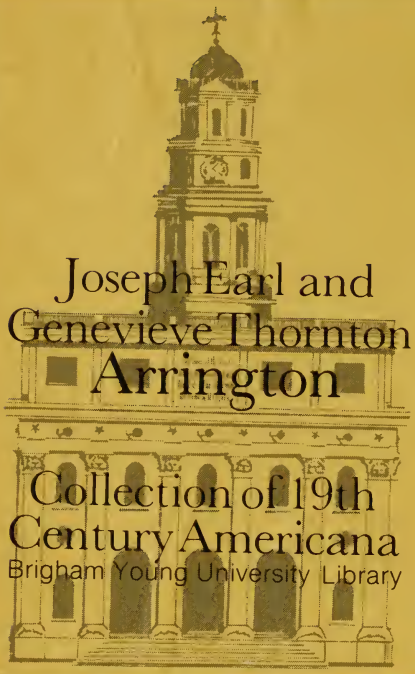
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A GUIDE TO THE WORKS OF ART IN NEW YORK CITY



Joseph Earl and Genevieve Thornton Arrington

Collection of 19th Century Americana

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With best wishes
from
Mr Lawrence M. Klein
For Miss Clara Kahn

Dedicated
to
The artists whose works have added to the beauty, happiness and comfort of life in New York City.

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1. City Hall

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A GUIDE TO THE WORKS OF ART IN NEW YORK CITY

FLORENCE N. LEVY
Editor and Publisher
AMERICAN FINE ARTS BUILDING
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EDITORIAL NOTE

The wealth of works of art in New York City is scarcely realized by its residents and little or no attempt has been made to bring this side of the city's activities to the attention of the general public.

The United States census for 1910 states that there are 25,000 artists in New York City. This includes industrial art designers and commercial draftsmen, as well as the professional architects, painters and sculptors. Of this number many, who gained a little success in their home town, find it of distinct advantage to settle in New York on account of the numerous facilities for study and for congenial associations.

Two large conventions are scheduled to meet in New York in the spring of 1916 and the desire to give of our best to these thousands of visitors has led to the preparation of a handbook. This "Guide to the Works of Art in New York City" has been compiled with the direct co-operation of the Metropolitan Museum of Art, the Brooklyn Museum, the Art Commission of the City, the Municipal Art Society, and the West 156th Street group of societies.

The attempt has been made to plan for the visitor a few half day "pilgrimages" for the enjoyment of some of our City's treasures, both outdoors and within its art museums. By following the routes outlined and not attempting to see everything in one visit, "museum fag" may be reduced to a minimum. For those who can devote more time to such art "pilgrimages" additional trips are suggested. Among these are the New York Historical Society, which has a notable collection of paintings by old masters and also interesting Egyptian objects; the Cooper Union Museum of Decorative Arts; and the Print Department of the New York Public Library.

No reference has been made to private collections, with their wonderful treasures, nor even to the beautiful exteriors of some of the homes, from a feeling that personal privacy ought not to be encroached upon.

Bulletins and other printed matter issued by the various museums and societies have been freely used in the compilation of this Guide. The writer's long association with the art world of New York, as editor of the "American Art Annual" and as a member of the staff of the Metropolitan Museum, has given her unusual facilities. Even with the greatest care errors may have crept in and it will be appreciated if these are communicated to the editor for correction in future editions.

F. N. L.

May 8, 1916.

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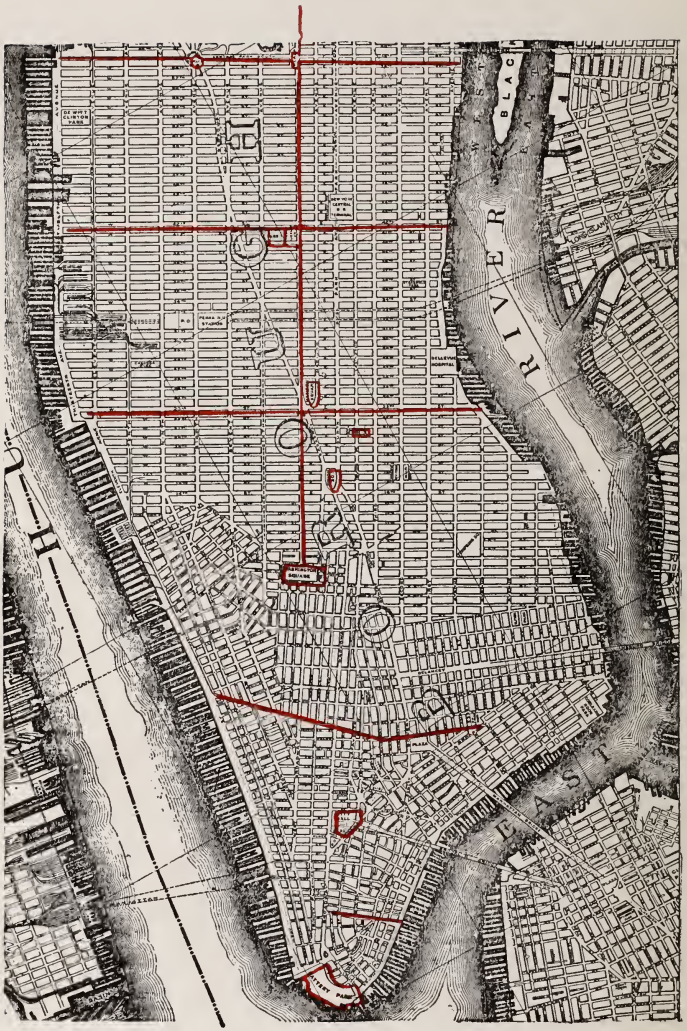
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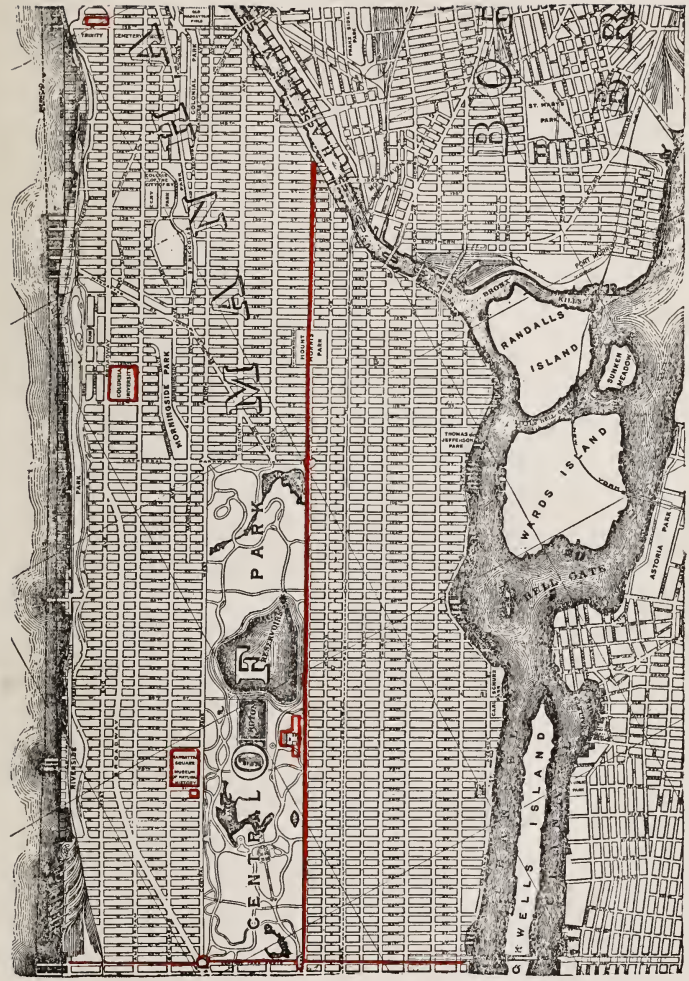
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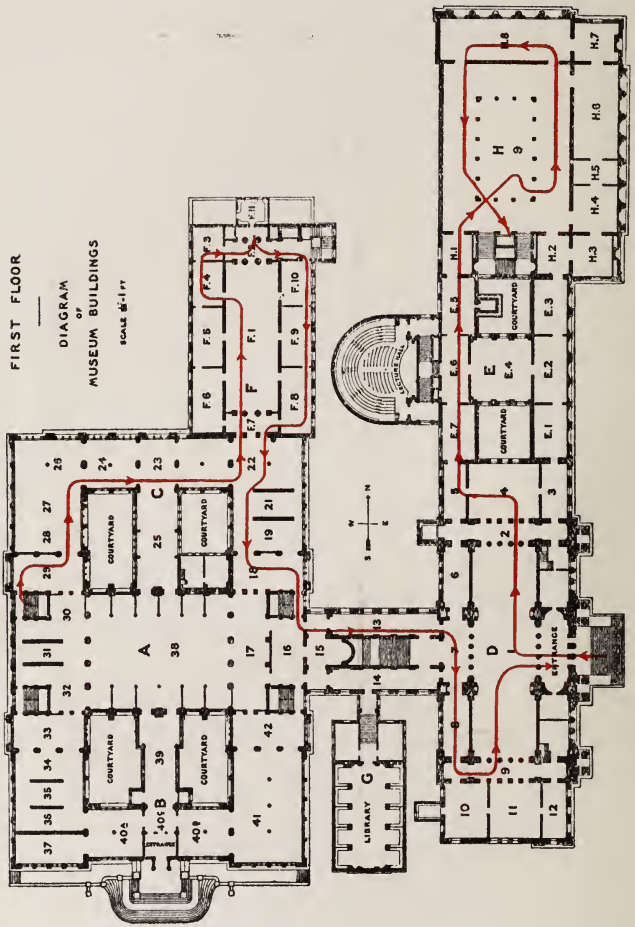
MAPS AND PLANS

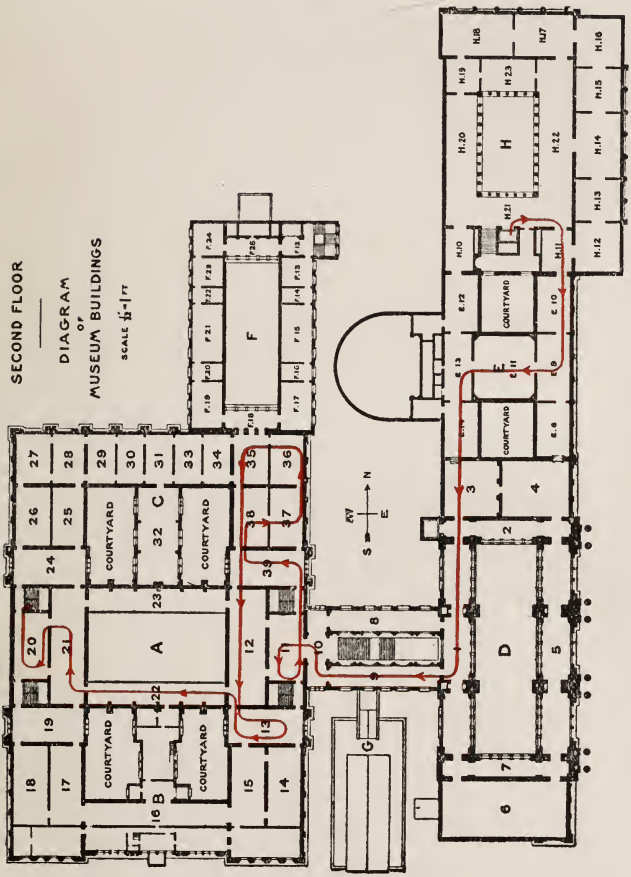
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Manhattan




CENTRAL PARK
HARLEM
BRONX
RANDALLS ISLAND
WARDS ISLAND
HELL GATE
WELLS ISLAND
ASTORIA PARK
MORNINGSIDE PARK
RIVERSIDE PARK
TRINITY
ST. MARK'S PARK
BUNKER HOOK
THOMAS JEFFERSON PARK
HARLEM RIVER
EAST RIVER


FIRST FLOOR
DIAGRAM
OF
MUSEUM BUILDINGS
SCALE 1/8 I FT
A
B
C
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E
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G
H
COURTYARD
LIBRARY
LECTURE HALL
ENTRANCE


SECOND FLOOR
DIAGRAM
OF
MUSEUM BUILDINGS
SCALE 1/8 IN FT
A
B
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H
COURTYARD
N
S
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W



2. Armor Hall



3. Egyptian Galleries



4. Virgin and Child with Saints, by Raphael

THREE HOURS IN THE METROPOLITAN MUSEUM OF ART

The Metropolitan Museum of Art is situated in Central Park, with the main entrance on Fifth Avenue at 82d Street, the building extending from 80th to 84th Streets. The Fifth Avenue stages pass the door; the Madison-Fourth Avenue cars, one block east, cross the subway at the Grand Central (42d Street) station and transfer to the crosstown cars at 59th and 86th Streets; the nearest elevated station is that of the Third Avenue at 84th Street.

The Museum is open daily: Saturday 10 A.M. to 10 P.M.; Sunday 1 to 6 P.M.; other days, including legal holidays, 10 A.M. to 6 P.M. in summer or 5 P.M. in winter. Admission on Monday and Friday, only, is 25 cents; all other days and legal holidays are free. Restaurant and rest rooms are in the basement, reached by the northwest stairway of the central building; public telephone, free checking, wheel-chairs, and information desk are at the Fifth Avenue entrance. Expert guidance by a member of the staff may be secured on application to the Secretary; the charge is 25 cents a person with a minimum of $1 an hour.

Entering the Museum we find ourselves in an impressive hall. At the right is the beginning of the series of rooms devoted to the Egyptian section (ill. no. 3), the central feature of which is the "Tomb of Perneb,"[2] the most imposing Egyptian monument that has come to any museum. This tomb of a dignitary who lived about 2650 B.C., originally stood in the cemetery at Memphis and was shipped, block by block, to New York, where it was reërected in 1916. The Egyptians thought of the deceased as living in their tombs accompanied by a "double" and that it was necessary for them to have food and drink; provision for these was made in the tomb and is shown on the walls of some of the chambers where the colored decorations are still in good condition.

[2]The Tomb of Perneb.—.10.

Passing to the left, through the series of Egyptian rooms, we come to the Armor Hall[3] (ill. no. 2). The mounted knights in the centre give a good idea of the brilliant and colorful pageant of the period. The high point of armor making was in the XVth century, shortly after the Crusades and before the widespread use of fire-arms. This period includes the War of the Roses, Joan of Arc, Louis XI and the struggles in Florence and other Italian cities during the Renaissance. Note the difference in accoutrement between the mount of the first knight in his tilting armor, prepared for jousting, and those behind him, equipped for real battle.

Exhibits of special interest at the right of the hall include the basinet (helmet) supposed to have been worn by Joan of Arc about 1400, early chain armor, and a Burgundian tapestry which depicts the "Siege of Jerusalem." European arms and armor are continued in the far gallery, H8, containing richly decorated harnesses and arms of the middle and second half of the XVIth century and including a number of historical objects. Among these are the embossed half-armor of the Duke of Alva (case 104), an engraved and gilded half-armor of one of the de' Medici (case 100), two suits of Sir James Scudamore, a gentleman of the court of Queen Elizabeth (cases 94 and 95), and a number of round shields for parade, richly engraved, gilded and embossed. Coming back through the main armor hall we pass a Rhodian tent of the XVIth century which was probably used on some battlefield. Beyond is an armorer's workshop, showing the various tools used not only in days gone by but actually to-day by the man employed by the Museum to care for this collection.

We now take the elevator at the end of the gallery near where we entered, and ascend to the second floor. Turning to the right, galleries E 10, 9, and 8 are devoted to the textile collections.[4] There are wonderful pieces of point lace and the finest collection of Brussels lace outside of Belgium. For

[3]Arms and Armor, European and Oriental.—.50.
[4]Textiles Bulletin.—.10.



5. Portrait by Moroni



6. Young Woman, by Vermeer



7. Fane and His Guardians, by Reynolds



8. Sun Vow, by MacNeil



9. Bacchante, by MacMonnies



10. American Silver



11. Coupe, by Cellini



12. Mother, by Lewin-Funcke



13. Hand of God, by Rodin

those specially interested in the textiles there is a study room with thousands of examples which may be handled at leisure.

Going straight ahead we can see the jade room, gallery 4 and pass thence to corridor 2. Or we can see the special exhibition, which is changed from time to time, in E 11. This leads through the Persian galleries E 13 and 14, where we can enjoy the delightful color in the alcove, look at the manuscripts[5] and pass through room 3, with its rugs, to corridors 2 and 1. Those who have seen enough for one day can take the elevator here to the main door.

Corridor 9, at the left of the main stairway, is devoted to small sculpture in bronze by American artists. At our immediate left is the bronze group, "Sun Vow" (ill. no. 8), by H. A. MacNeil, which shows an old Indian initiating a youth into one of the tribal ceremonies. The marble relief at the far end of the corridor, by D. C. French, is the central section of the "Melvin Memorial" and depicts a mourning Victory wrapped in an American flag, which she lifts from her face with one hand while with the other she holds out a branch of laurel.

At the head of the main stairway stands the bronze "Portrait of a Roman Boy" (ill. no. 34), a Greek work of the first century B.C. The rarity of bronze statues of this period and the high quality and beautiful preservation of this specimen make it one of the most valuable bronzes in the Museum's rich collection and it is one of the best portrait statues of its period in existence. The sculptor's fine artistic sense is shown in the graceful pose, the boyish charm, and the effective contrast between the nude torso and the drapery about the lower limbs.

We have now reached gallery 11, where every painting[6] is of importance. In the place of honor is the "Virgin and Child with Saints" (ill. no. 4), by Raphael (1473-1520). The Colonna Raphael, as it is called because it belonged for more than a century to the Colonna family in Rome, was painted in 1504-1505 for the nuns of the Convent of St. Anthony

[5]Persian Manuscripts.—1.50.
[6]Catalogue of Paintings, 1916.—.25.

of Padua, in Perugia. The Virgin sits on a raised throne backed with a crimson and gold hanging; the Child, seated on her knee, wears a white tunic and raises his hand blessing the infant St. John. At the left stand St. Peter with his keys and St. Catherine resting on her wheel; at the right St. Paul holds his sword and St. Cecilia is crowned with red and white roses. In the lunette above, God the Father has his hand raised in blessing and is attended by adoring angels.

In the corner at the right is the "Madonna and Child" by Giovanni Bellini (1428-1516) and near it "Venus and Mars United by Love" by Veronese (1528-1588), both Venetian artists. Dutch art is represented by a small interior by Vermeer (1623-1675), which shows a "Young Woman with a Water Jug" (ill. no. 6) standing near a window; two portraits by Frans Hals, a "Landscape with Cattle" by Cuyp (1620-1691) and a landscape by Jacob Ruisdael (1628-1682). By Flemish artists are the "Adoration of the Kings" by Massys (1460?-1530), which is notable for its rich color, and the full length portrait of "James Stuart, Duke of Lennox," with his dog (ill. no. 15), one of the best known works by Van Dyck (1599-1641). The only American painting in the room is John S. Sargent's portrait of Henry G. Marquand (ill. no. 25), President of the Metropolitan Museum from 1890 until his death in 1902.

The Altman collection[7] occupies five galleries immediately to the north of the main staircase. Go out of gallery 11 by the right hand door near the Veronese and as you enter gallery 39 you face the "Old Woman Cutting her Nails" (ill. no. 17) by Rembrandt (1606-1669), one of thirteen works in this room by this greatest of Dutch masters. His profound insight into human nature, his power to make us see beauty in every day surroundings, the rich color and simple arrangement are all-compelling. Rembrandt's own portrait, painted when he was 54 years of age, is on the opposite wall.

Three pictures by Hals (1584?-1666), another Dutch master, are brilliant character studies showing the life of the gay people of his time, which he portrayed so dexterously.

[7]Handbook of the Altman collection.—.50.



14. Philip IV, by Velazquez



15. Duke of Lennox, by Van Dyck



16. Yonker Ramp, by Hals



17. Cutting Her Nails, by Rembrandt



18. Edge of the Woods, by Rousseau



19. By Memling



20. By Holbein



21. Wolf and Fox Hunt, by Rubens

"Yonker Ramp and his Sweetheart" (ill. no. 16) is as typical of his early work as the two portraits that we have just seen in gallery 11 are of his more serious achievements. Maes, DeHooch, Terborch and Jacob Ruisdael hold our attention here.

Passing into gallery 38 we find furniture, rugs, sculpture, and other objects, chiefly of the Italian Renaissance, that is, of the XVth and XVIth centuries.

Gallery 37 is filled with other paintings of the Altman collection, and here, as in the Dutch section, every picture is worth careful study. The center of the long wall is occupied by a portrait of "King Philip IV" (ill. no. 14) by the greatest of Spanish painters, Velazquez (1599-1660). Note the rich blacks and the simple dignified pose. At right and left are two fine portraits by Van Dyck, the same artist who painted the "Duke of Lennox" in gallery 11. At the left are portraits by Giorgione and Titian. On the south wall the "Marriage of St. Catherine," the "Head of an Old Man" (ill. no. 19), and portraits of "Thomas Portinari" and of his wife, "Marie," are by the Flemish painter Memling (1430?-1467?). On the west wall there are pictures by Italian artists, including the "Communion of St. Jerome" by Botticelli (1447?-1510) and the "Madonna and Child" by Verrocchio (1435-1488) and, on the right of the door way, the "Madonna and Saints" by Mantegna (1431-1506). On the north wall are two fine portraits of "Margaret Wyatt, Lady Lee" (ill. no. 20), and "Lady Rich," by the German master, Holbein (1497-1543), also a "Virgin, Child and St. Anne" by Dürer (1471-1528).

The cases in the centre of the room contain the smaller objects of the Altman collection including jewelry, enamels and rock crystals. One of the chief treasures is the cup, or salt cellar, of gold and enamel by Benvenuto Cellini (1500-1570) called the "Rospigliosi Coupe" (ill. no. 11) because it belonged for a long time to the Rospigliosi family in Rome. "The sumptuousness of the design, the subtlety of its workmanship, and the richness of the enameling correspond to a taste of which no other artist of the time was capable. A

fantastic dragon with wings outstretched supports the basin and is in turn supported by a tortoise enameled in yellow and black. But it is upon the sphinx, seated on the rim of the shell, that Cellini has lavished the utmost resources of his workmanship."

Passing now into galleries 36 and 37 we feel the restful influence of the Chinese porcelains.

It is easy from here to go to the wing of decorative arts, although in this three hour "pilgrimage" it is wiser to see only the lower floor, to which we will come a little later. On this upper floor French furniture will be found in the rooms at the right and the English and American at the left. If it is desired to see the paintings more thoroughly it is here that the chronological arrangement begins. Immediately next to the porcelain room are the Primitives in gallery 34; the Italians are continued through 33, 31 (from which the jewel room opens), 30, and 29 (contains the Moroni portrait, ill. no. 5); the Spanish in 28; Flemish in 27 (contains works by Rubens including the "Wolf and Fox Hunt," ill. no. 21); Dutch in 26; and French and British in 24 (here is the large Reynolds "Hon. Henry Fane with his Guardians, Inigo Jones and Charles Blair," ill. no. 7).

The three hour "pilgrimage" plans to see American and other XIXth century paintings by returning through the Altman galleries 38 and 39 to gallery 12, which contains paintings by American artists of the XVIIIth and XIXth centuries. Notable among these is a group of portraits by Gilbert Stuart (1755-1828) including a "Head of Washington" (ill. no. 24) painted from sittings given in Philadelphia in 1795. Here will be found landscapes by the so called "Hudson River School," and by the trio of great landscapists of the end of the XIXth century, Inness, Wyant and Martin. If desired, the stairway and main door can be reached from here through gallery 11.

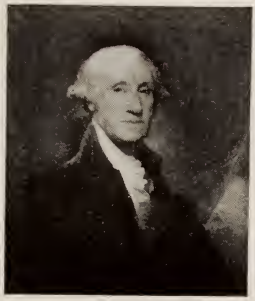
Paintings by contemporary Americans are continued in gallery 13 and 14 (contains "Northeaster" by Winslow Homer, ill. no. 22). The end wall of 13 is filled by the large canvas by Abbey (1852-1911) notable for its rich color. It



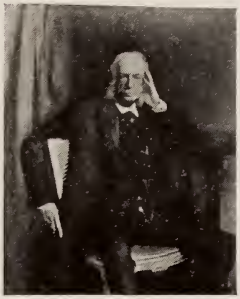
22. Northeaster, by Winslow Homer



23. King Lear, by Abbey



24. Washington, by Stuart



25. Marquand, by Sargent



26. Boy with Sword, by Manet



27. Duret, by Whistler



28. Joan of Arc, by Bastien-Lepage

depicts a scene from Shakespeare's play of King Lear (ill. no. 23) where Cordelia bids farewell to her elder sisters, Goneril and Regan, while her father, the aged king, is being led away by his attendants. Those who wish to see all the collection of paintings by French artists of the XIXth century, should pass through gallery 15, where there are older paintings of several schools, to the modern French collection in 16, 17 (contains "Edge of the Woods" by Rousseau, ill. no. 18), 18 (here will be found the marble group "Mother" by Lewin-Funcke, ill. no. 12), 19 and 20. A good impression of the French collection can, however, be gained by returning through the corner of gallery 12 and passing direct through corridor 22, which contains cases of silver, chiefly by American craftsmen of the XVIIth and XVIIIth centuries (ill. no. 10) to gallery 20, with its French paintings of the latter part of the XIXth century. Here, at the left, is "Joan of Arc" (ill. no. 28) by Bastien-Lepage (1848-1884). The wonderful eyes of the French peasant heroine hold our attention almost to the exclusion of the vision which the artist has indicated in the background by vague floating figures of St. Michael in armor, St. Catherine in adoration and St. Margaret, weeping. At the opposite end are several pictures and studies by the great mural painter, Purvis de Chavannes (1824-1898). One long wall holds several noted pictures by Manet (1832-1883) including his "Boy with a Sword" (ill. no. 26). On the opposite wall is the famous original "Horse Fair" by Rosa Bonheur (1822-1899).

Gallery 21 contains paintings by Sargent, Homer, Chase, Ranger and other Americans, including six by Whistler (1834-1903). The most interesting, and one of the most important works by this artist, is the portrait of the French writer and critic, Théodore Duret (ill. no. 27), who is shown full length, standing, in evening dress with a pink domino thrown over his arm as though about to enter a ball room. Whistler painted this portrait of his friend to prove that it was possible to make an interesting picture of a man in the characteristic costume of today, the pink domino serv-

ing as a color note and also to break the stiff lines. Whistler's butterfly signature appears at the right.

At this point the northwest stairway leads directly to the restaurant. If the three hour "pilgrimage" is being followed go down this stairway and on the main floor turn to the right where will be found the musical instruments.[8] This remarkable collection consists of about 4,000 key-boards and instruments of all nations and includes the earliest known piano, that made by Cristofori in 1720.

Passing thence through several galleries of casts[9] we come to the entrance of wing F, which is devoted to the decorative arts.[10] Here, in a series of 25 galleries, is installed the collection of George Hoentschel of Paris, which was purchased by J. Pierpont Morgan and presented to the Museum and to which numerous other objects have been added. Gothic and Renaissance furniture, sculpture,[11] woodwork and tapestries are installed in the main hall (ill. no. 29) and in the series of westerly rooms on the ground floor. The XVIIIth century decorative arts, mainly French, are in the east series of rooms on both floors while the English and American objects are on the west side of the second floor.

The central hall has tapestries hung on the walls, majolica and other small objects in the cases, and large pieces of sculpture are attractively displayed. At the far end, beneath a marble canopy, is a notable group of the "Nativity" (ill. no. 30) by the Italian sculptor Rossellino (1427-1478). Going into F 4 at the left we find Gothic stained glass and carved chests, while in the adjoining corner, F 3, are two marble groups from the Château de Biron, French work of the early XVIth century. The group of "The Entombment" ranks as one of the noblest renderings of the subject, consisting as it does of eight figures, nearly life size, attended by a choir of five angels, the whole set in a richly ornamented frame. Going out into the main hall we find at the left a small room whose carved wood paneling of the early XVIIth century

[8]Crosby Brown Collection of Musical Instruments.—1.00.
[9]Illustrated Catalogue of Casts.—.50.
[10]Wing of Decorative Arts, Bulletin.—.10.
[11]Romanesque, Gothic and Renaissance Sculpture.—1.00.

came from Switzerland, and here the tiled stove and all the furniture are of about the same period. Returning through the series of ground floor rooms at the left we pass through two with French furniture and one composite and find ourselves back at the entrance among the casts. Thence, keeping straight ahead we come to the Greek and Roman bronzes.[12] The most important piece is the Etruscan Chariot (ill. no. 33) which dates from the VIth century B.C., and is the only complete ancient bronze chariot known, besides being one of the most important examples of ancient repoussé work. It was found in 1902 in a tomb near Monteleone in Umbria, Italy, and was then in fragments. After reaching the Museum the thin bronze plates were cleaned and remounted on wood much as they were originally. The decorations are in panels and the scene on one side shows a man standing in a chariot of the same shape as this piece. Most of the statuettes, vases and other objects in this hall are of unusual beauty and rarity.

By going out through the right hand archway it is possible from here to reach the architectural court and see the interesting models of the Great Hall at Karnak, the Parthenon, the Pantheon, Notre Dâme de Paris, and of the hall of the mediæval castle of Penshurst. Thence to the Cypriote antiquities,[13] Greek vases, and ancient glass.[14]

The time limit of the "pilgrimage," however, necessitates our leaving the room of bronzes by the left archway and we find ourselves facing a large marble group of two colossal figures "Two Natures," by the American sculptor, George Grey Bernard, typifies the struggle between higher ideals and the evil passions that is constantly going on within each one of us.

Opposite this is a large plaster cast of "The Thinker," by the greatest contemporary French sculptor, Rodin.[15] The original of this life size figure is in the Place du Panthéon, Paris. The artist's monumental conception, La Porte de

[12]Greek, Roman and Etruscan Bronzes.—5.00.
[13]Cesnola Collection of Antiquities from Cyprus.—2.00.
[14]The Room of Ancient Blass, Bulletin.—.10.
[15]Sculptures by Auguste Rodin.—.25.

l'Enfer (Gate of Hell), which was commissioned by the French Government in 1880 for the Musée des Arts Decoratifs of Paris, but is still incomplete, shows three despairing shades looking down on the woe of the world and dominating all is the "Thinker," of which we here see a small bronze replica. It should always be borne in mind when looking at some of Rodin's isolated figures that many of them are adapted from this large group; such is the case with the "Adam" and the "Eve" in the long gallery 13, which is entirely devoted to Rodin's work. Here all phases of his art are shown—the vivid realism of his portraits, the larger treatment of the "Pygmalion and Galatea" and of the "Brother and Sister," and the idealism of "The Hand of God" (ill. no. 13). At the foot of the main stairway stands his Age d'Airin (Age of Bronze), primitive man in the struggle of awakening from the dark ages into full consciousness.

Three contemporary American sculptors are represented here by works in bronze—the "Bacchante" (ill. no. 9) by MacMonnies, with her free, breezy movement, is the original which was rejected by the Boston Public Library; the "Bear Tamer," by Bartlett; and the group of the "Mares of Diomedes" by Gutzon Borglum.

Before leaving the Museum turn to the right and pass through gallery 8 looking at some of the charming terra cotta figurines found at Tanagra and other cities in Greece, Asia Minor, and Lower Italy. Go through the far door, turn to the left and in the south end of the main entrance hall are some important original Greek and Roman marbles. The Museum's classical collection is unusually rich in well preserved marbles. Among the most interesting are the nearly life size figure of an old "Market Woman" with her basket, a low relief of a "Youthful Horseman," a strong head of "Epicurus" (ill. no. 31) and the bust of a "Young Athlete" (ill. no. 32), a Greek work of the IVth century B.C. This last is in marvelously good condition and its great beauty places it among the works executed under the direct influence of Praxiteles, probably by a member of his school.

For those who want to study the Museum thoroughly there



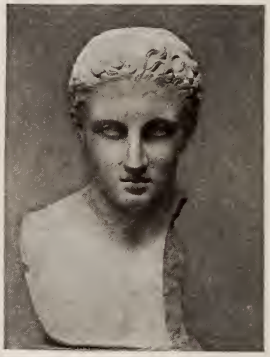
29. Wing of Decorative Arts



30. Nativity, by Rossellino



31. Epicurus



32. Greek Athlete



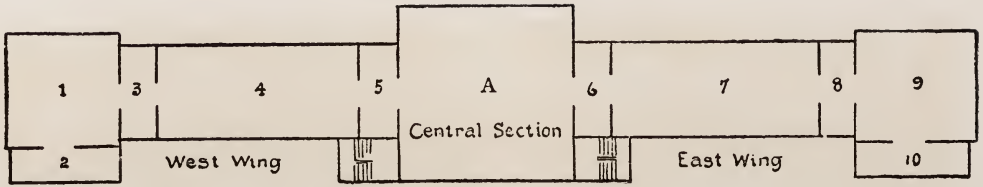
33. Etruscan Chariot



34. Bronze Roman Boy

are many collections scarcely mentioned in this brief pilgrimage—the 14 galleries of the Egyptian collections; the tapestry hall, gallery 6; Oriental art; metal work of various kinds; the library in a separate wing. Study rooms, class rooms, lecture hall, lantern slides, photographs and the services of an instructor are among the numerous facilities offered to students. Besides the special publications noted at the bottom of the pages, the Museum publishes a monthly Bulletin which gives valuable articles regarding new accessions and is a permanent record of the growing collections.

FLORENCE N. LEVY.



THIRD FLOOR

1. Tissot
2. Jade
3. Sargent Water Colors
4. American paintings
5. Winslow Homer
A. Casts, La Farge paintings, Watches, Lace
6. Drawings
7. European paintings
8. Frescoes
9. Luini Madonna

FIRST FLOOR

1-2-3-4. Indian exhibit
5. American Sculpture
A. Barye Bronzes, Chinese Cloisonnés
6. American Sculpture
7. Egyptian collection
Tiffany and Venetian Glass
Persian and Saracenic pottery
English glass, Majolica
Mosaics
8. Greco-Roman glass
9-10. Textiles

GROUND FLOOR

4. Japanese gallery
A. Corridor. Chinese
6-7-8. Prints
9-10. Library



35. Brooklyn Museum



36. Madonna Enthroned, by Luini

IN THE BROOKLYN MUSEUM

The Brooklyn Museum is on Eastern Parkway, in the Borough of Brooklyn. From Manhattan take the Subway to Atlantic Avenue station, then the Flatbush Avenue surface car to Eastern Parkway. On leaving the car one is at the Plaza entrance to Prospect Park, where is located the Memorial Arch surmounted by a quadriga, "Victory," and with side groups of the "Army" and the "Navy" by Frederick MacMonnies.

Turning east, walk two blocks to the Museum. The building is open daily: 9 A.M. to 6 P.M.; Sunday 2 to 6 P.M.; Thursday evening 7.30 to 9.45. Admission is free, except Monday and Tuesday, when a fee of 25 cents is charged for adults and 10 cents for all under the age of 16; all holidays are free. Expert guidance may be secured on application.

Entering the Museum take the elevator at the end of the corridor to the third floor, which is entirely devoted to art. On the walls of the landing are large photographs of Gothic cathedrals, of special interest to architects.

Passing into the central section (A) one finds an important collection of lace, which covers three of the best centuries of lace making.

In gallery 5, at the entrance to the American paintings, are representative water colors by Winslow Homer, and a case of charming statuettes by Bessie Potter Vonnoh (ill. no. 39).

The majority of the collection of American paintings is the work of living men. The sunny landscapes of Groll, Redfield, Symons, the marines of Carlsen, Tracy, and Waugh and the figure studies of Henri, Reid and Hassam are notable in the first alcoves.

Somewhat more subdued are the pictures by Gruppe, Genth, Ranger, Mura, Murphy, Swain Gifford and others in the second division. In the third, several pictures by Chase—interiors, portraits, still life; characteristic landscapes by In-

ness; and canvases by Whistler, LaFarge and others, offer much that is enjoyable not only in subject but also in color and brush work.

Then follows the room of smaller paintings by Dewing, Cornoyer, Boggs, Richards and others. The western alcove is filled with works by XVIIIth and early XIXth century American artists. Especially interesting are the Copley portraits of Anstice Greenleaf and Jonathan Mountford, Trumbull's Alexander Hamilton, Peale's George Taylor and two portraits by Inman.

Unusual in selection of subject, brilliant in color, swift and marvelous in handling are the eighty or more Sargent water colors in gallery 3, adjoining. Mr. Sargent has registered here those delightful fleeting glimpses that really compose one's impression of the place.

The next gallery and alcoves are hung with many pictures of a detailed technique in marked contrast to those just seen. The French painter, James Tissot, has presented as faithfully as possible the entrancing scenes of "The Life of Our Lord Jesus Christ." To do it the artist went to the Holy Land and recorded the exact aspect of things with the deliberate intention of dispelling the inaccurate and vague view in the minds of most people, regarding the setting of the Gospel story.

The Woodward collection of jade is installed in the room opening out of the Tissot gallery. It includes a comprehensive selection of various classes of objects which the Chinese have been accustomed to fashion from the stone which they so greatly admire.

Retracing one's steps to section A, one finds in the corridor and under the dome, several pieces of sculpture, including the "Danaide" (ill. no. 40), by the great French sculptor Rodin. Here also are casts of Renaissance sculpture. On the corridor wall hang important pictures. A design for a stained glass window, "Christ Sitting in Judgment," by Burne-Jones; "Crucifixion," by the School of Murillo; and three pictures by John La Farge, studies for mural decorations—"Angel of the Sun" and two called "Adoration." Just

here there is a choice collection of XVIth to XVIIIth century watches, including one that belonged to Lord Nelson, and number 92 made for the Royal family of France in the XVIIth century.

Verestchagin's large "Crucifixion in the Time of the Romans" hangs near the entrance to the small room which leads to the European gallery. Small pictures and drawings are in this room. As one enters the first alcove Bouguerau's lovely nude, "The Lost Pleiad," attracts the eye. Verestchagin's two Russo-Turkish War canvases occupy the walls by the doorway. The other pictures are chiefly modern French, English, and Spanish.

Many familiar names are to be found in the second division. Fantin-Latour's "Portrait of Mme. Léon Maître" is in the centre of the left wall. Vollon, Couture, Dupré, Barye, Isabey, Diaz, Daubigny, Corot, Courbet, Géricault, Decamps, and Dausnier, complete the group. Opposite, Boldini's strong portrait of the American painter, Whistler (ill. no. 37) occupies the centre of the wall with various other Italian paintings to the right and left. Perrault, Bouguereau, Harpignies, Lhermitte, Mesdag, Israels, Maris and others occupy the third section.

Beyond, in the small hall, are most interesting old Italian frescoes of the XVth and XVIth centuries, such as are seldom seen outside of Italy. These are done on plaster and have mainly been cut from façades of houses.

In the last room hangs the "Madonna Enthroned" (ill. no. 36) by Bernardino Luini (1475?-1533), which dominates the long vista from the Dome Room. It is one of the world's great pictures and in excellent condition.

Returning to the elevator, descend past the second floor, which contains exhibits of natural history, to the first floor. Here the Avery collection of Chinese cloisonnés is opposite the elevator. The collection is the most remarkable one on public exhibition in the Western world as regards the quality, number, and average size of the exhibits. The colossal incense burner in the form of a conventional lion (ill. no. 38) and a temple shrine are of special interest. There is also a

dog cage from the Imperial Palace and statues of an Empress and of a Lady in Waiting.

The chief works of interest in the American sculpture galleries 5, 6, and the corridor of A, are the marble replica of the "Dancing Figure" by Pratt from the central panel of the frieze on the Boston Opera House; "Christ and St. John in the Cornfields," by Partridge; "Venus and Adonis," and a marble replica of the "Bacchante" by MacMonnies.

In this central section the Barye bronzes are found, one of the most important collections of this artist's work, both in numbers and in the excellence of its specimens.

In galleries 7, 8, and 9 are arranged various small but representative and very beautiful collections. It is scarcely possible to do more than mention them. The Egyptian and prehistoric collection is mainly the result of the work of one excavator. Notice the rare carved ivory handle of a flint knife in the wall case.

The Tiffany glass is a representative exhibit. Beside this is Venetian glass of the XVIth, XVIIth, and XVIIIth centuries.

There follow cases of Saracenic and Persian pottery, Italian majolica, and a collection of English glass. The Woodward collection of Greco-Roman glass in gallery 8 contains some very rare pieces. Here also are some Roman pavement mosaics and a beautiful Pompeian frescoe.

Gallery 9 is filled with textiles and the wall cases with European porcelain and majolica. The stained glass window representing a woman scattering roses is by LaFarge. Textiles are also in gallery 10. Number 49 is a very early embroidery, 1400 A. D.; the cope, no. 29, has the Venetian arms upon it. The enameled terra cotta lunette in this room, "The Resurrection," is the largest work by Giovanni della Robbia that is known outside of Italy.

Returning to the central section, the west wing is filled with an American Indian exhibit, and we continue our tour by descending to the ground floor. Here, turning toward the entrance of the Museum, we descend a few steps to the Japanese exhibit, which covers a period from about three

Brooklyn Museum



37. Whistler, by Boldini



38. Chinese Cloisonné



39. Young Mother, by Vonnoh



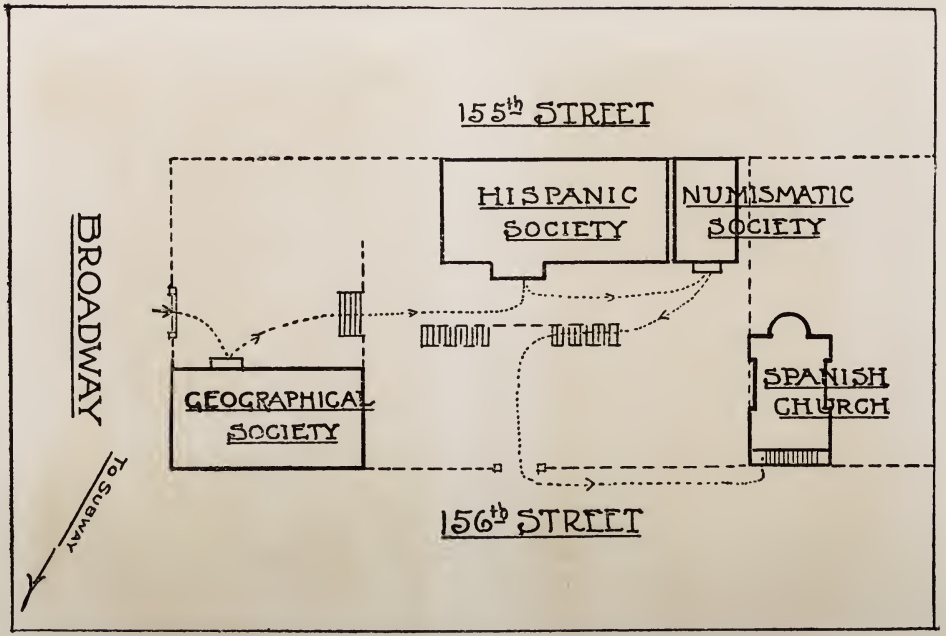
40. Danaide, by Rodin

hundred years ago down to the time when the Western influence began to be felt. It is arranged by subjects—showing costumes, manners and customs, games, household utensils, festivals, armor, shrines, and also the making of Japanese color prints.

Returning to the corridor opposite the elevator, we see the very fine collection of Oriental costumes. This is also arranged by subject and displays beautiful textiles and embroideries in characteristic designs. The period represented is the last hundred years. At the end of the hall is a seated Tibetan statue, Kwanon, Goddess of Mercy.

Beyond this corridor is the Print Gallery, which was organized in 1914 and contains selections from an entire collection of between 3,000 and 4,000 prints by modern American and European artists. There are a number of good examples by Whistler and Pennell. In a small room is an exhibit of print processes—tools, blocks, and the plates made from them. An etching press has been installed for the free use of the public. At the end of the gallery is the Museum library of about 22,000 volumes and an interesting picture file available for use in the Public Schools. There is an auditorium seating about 1,500. Motion pictures are occasionally shown.

HELEN GREENLEAF.


155th STREET
HISPANIC SOCIETY
NUMISMATIC SOCIETY
BROADWAY
GEOGRAPHICAL SOCIETY
SPANISH CHURCH
TO SUBWAY
156th STREET



41. Hispanic Society of America



42. American Numismatic Society



43. Duchess of Alba, by Goya



44. Olivares, by Velazquez



45. Hispanic Museum

THE WEST 156TH STREET GROUP

There is an art center on the upper west side of Manhattan that will well repay a visit. Take the Subway to Broadway and 157th Street. Note that during the more quiet hours of the day way trains do not go up so far and it is therefore sometimes necessary to change at the first express station —Grand Central, 72d Street or 96th Street. Leaving the Subway, walk down one street and you will see an attractive group of buildings occuping an entire block. All are open free, daily 10 A.M. to 5 P.M. Sunday hours vary—the Hispanic Museum is open the same as other days, the Numismatic Society from 1 to 5, and the Geographic from 2 to 5.

At the corner of Broadway and 156th Street is the American Geographical Society, founded in 1852 and the oldest geographical society in the United States. From the south entrance, on the court, one goes to the exhibition hall, where, from time to time, there are special displays of maps. The building is really a working library, rich in reference material. On the upper floors there are about 50,000 volumes and 33,000 maps and manuscripts. The oldest original piece is a map of the world made in 1452 by Giovanni Leardo.

Going up the brick paved terrace we now reach the central and largest building of the group, the home of the Hispanic Society of America. It is a long low building of Indiana limestone. The main façade consists of engaged Ionic columns and the frieze bears the names of Columbus, Cervantes, Lope de Vega, Camoens, Loyola, and Velazquez. The "building is dedicated to the Memory of Collis Potter Huntington," and was the gift of his son, Archer M. Huntington, to whose personal interest is due the entire setting of the group.

The purpose of the Hispanic Society is the "advancement of the study of the Spanish and Portuguese languages, literature, history and art." The Museum is primarily for the use of members of the Society and for students. The Ref-

erence Library, located in the western wing, is freely opened to students. It contains many valuable manuscripts and about 75,000 volumes, including current Spanish periodicals.

[1]"The Interior of the building suggests a Spanish *patio;* but as the ground floor is arranged as a reading-room, the architect has introduced a glass roof. Let us accompany a Stranger who, maybe, enters this unique museum for the first time. Ascend the stairs, noting the tiles and mosaics embedded in the walls, belonging to the periods of the Roman domination and the Moorish occupation. He passes on to the gallery and leaning over the balustrade gazes down upon the *patio* reading-room. Austere but comfortable look the mahogany library tables on terra-cotta bases. He notices that piers of that warm, imperishable substance, decorated in relief with coat-of-arms of Spanish provinces and cities, support the galleries, and spring upward to the roof. He observes that round the four walls range Spanish pictures. The decorative effect is magnificent even if all the works be not masterpieces. On the south wall facing him are a range of large portraits of Spanish nobilities; the north wall glitters with Spanish Primitives, some gold-crusted in the manner of Crivelli, the uncouth splendor of Byzantium over all; to the east he notes, if he is something of a connoisseur in painting, the saccharine religiosity of Murillo (1617-1682), and the gaunt, elongated types of El Greco (1545?-1614); and on the west wall a fine Goya (1746-1828), an attractive rendering of the much-painted Duchess of Alba (ill. no. 43), who is pointing to the signature of the artist at her feet. Near this is a direct and forceful portrait of General Foraster, more restrained than is usual with Goya, who would sometimes paint a portrait in a day, working from morn till evening, 'in absolute silence, with extraordinary concentration and vigor.'

"Although the pictures are not all of the first rank, in their environment and regal position on the walls they seem to recreate Spain with a force more vivid than is produced by the

[1]From an article by C. Lewis Hind in the 1908 "International Studio," and used here by special permission.

Spanish masters adorning the galleries of London and Vienna. I linger before a portrait by Juan de Pareja, first slave and then servant of Velazquez, who accompanied his master to Rome when he visited the Eternal City for the second time. In that year Velazquez produced the incomparable portrait of Pope Innocent X, which hangs in a room of the Doria Palace. Velazquez's brush had been idle for months, and 'to get his hand in' he painted a trial picture of his servant. It created a sensation. The Romans when they saw it said: 'All else seems painting, this alone truth.' On the walls of the Hispanic Society, Juan appears as an artist on his own account, and many worse works are produced today by eminent painters than this portrait by the body-servant of Velazquez, who 'practiced painting in secret,' and did not blush to find it known.

"To students of Velazquez the 'Head and Shoulders of a Cardinal' is of surpassing interest. It is a magnificent work, distinguished by the apparent ease of the recondite craftsmanship, the just values and the reticent but forceful color that we associate with Velazquez." Two other words by the master hang on this wall—the portrait of the Count-Duke of Olivares (ill. no. 44), Prime Minister of Philip IV, and that of a little girl believed by Beruete to be the granddaughter of the artist.

"Then our Stranger's eyes drop from Velazquez and Goya to the glass cases that stand treasure-full against the walls here a rare collection of old Spanish treasures—crosses, monstrances, carvings, images; there specimens of primitive pottery followed by carvings on ivory dating from the era of the Phœnicians. Yonder, against the south wall, is an array of Hispano-Mauresque luster ware. These beautiful objects dazzle while they charm; the eyes turn almost with relief from their iridescent loveliness to the calmer beauty of the illuminated manuscripts and the Spanish volumes ranging from the first book printed in Spain with movable type in 1475 to the manuscript of George Borrow's 'Bible in Spain.'"

Descending to the main floor we turn to the right, past

chests, carved and inlaid, which tell of long voyages at sea, past carvings, paintings and textiles that speak of long ago, to the far eastern end of the hall, under the gallery, where there are two alabaster marble altars, one of the XVth and the other of the XVIth centuries. They were erected to the memory of the Duke and Duchess of Albuquerque and both came from the monastery of San Francisco de Cuellar, Province of Segovia.

"These tombs, the sculptures and the Greek and Roman torso excavated at Santiponce, near Seville, need all the space allotted to them under the east gallery. This corridor of marbles, blocked at one end by a magnificent tomb, is like a lonely side chapel in a cathedral. Standing in this diminutive temple of silence and reconciliation it is difficult to believe that one is in the neighborhood of 156th Street, New York. That mute woman in nun's robe and rope girdle! That silent warrior in armor with a lion crouching at his feet! How still they are yet how eloquent of a past long vanished yet persuasively with us."

Returning through the same corridor we find that opposite the entrance there are swinging frames. Here paintings by Sorolla and other modern Spanish artists are closely packed. Also by Sorolla are the portraits of King Alphonso XIII and Queen Victoria, the present rulers of Spain. The personal charm of this beautiful little museum is so human that we feel that we have learned to know and love the people whose life story it tells and we leave it reluctantly promising ourselves another visit at an early date.

Nestling close to the main structure, in fact attached to its westerly end, is the little building of the American Numismatic Society, the only numismatic society in the world established in its own building, one devoted exclusively to numismatics.

The main exhibition room (ill. no. 42) contains cases in the centre where the exhibits are frequently changed. The wall cases are notable for the artistic quality of the plaques and medallions, chiefly by modern foreign and American artists of note. These selections from the Society's collection

are the best products of the "sculptors in small," and all are worth careful study.

On the four central columns are swinging cases containing decorations and insignia, perhaps the most complete general collection in existence. On one side of the gallery are the dies used for the medals issued by the Society and particularly fine impressions of each. There are 25 of these medals, dating from the Lincoln, struck in 1866 from dies cut by Emil Sigel, to the J. Pierpont Morgan Memorial Medal, designed by Emil Fuchs in 1913. The collection contains in all about 100,000 pieces and there are about 3,000 books and pamphlets in the reference library on the upper floor. Here is displayed the well rounded collection of coins of all countries from the earliest times to the present day. There is a remarkably strong group of historical medals and some 10,000 pieces of confederate and old United States paper money. Special facilities are offered to students and the members of the Society.

On a lower level and west of the Numismatic Society is located the little Spanish Church of Our Lady of Hope. Everything here is on a small scale, but charming in proportion.

Returning now to Broadway we find a more imposing church at the corner of 155th Street—The Chapel of the Intercession of Trinity Parish, set in the old Trinity Cemetery. It is a fine example of Gothic architecture, the windows filled with colored leaded glass; the vaulted wooden ceiling carved and colored. The architect of this Gothic church is Bertram Goodhue; the pulpit, choir stalls, organ loft and entrance screen are elaborately carved by Kirchmayer, while the exterior stone carvings are by Lowrie.

Leaving the church we are in full view of the Hudson River, but the stage which goes down Riverside Drive stops at 135th Street. Take the subway, therefore, from 157th Street to 137th Street, walk two blocks down Broadway and then, for ten cents, it is possible to have one of the most delightful rides in the world. Imagine ourselves on top of the "bus" with the Hudson River gleaming on the

right and its steep far banks crowned with verdure and a few houses. On our left rise tall apartment houses separated from the river by the narrow, irregular Riverside Park. Here and there are notable monuments. The Viaduct Bridge at 125th Street, Grant's Tomb at 122d Street, the roofs of Columbia University buildings extending from 121st to 114th Street, the Joan of Arc statue by Anna Vaughan Hyatt at 93rd Street, the Soldiers and Sailors Monument by A. and C. Stoughton at 90th Street and so down through 72d Street and Broadway to the Columbus Monument and the Maine Memorial at 59th Street, through 57th Street and down Fifth Avenue to Washington Square at 4th Street.

Another point that might be included in this "pilgrimage" is the Hall of Fame which is especially beautiful at the sunset hour. Walk one block east through 155th Street to Amsterdam Avenue, take the surface car up to 181st Street and transfer to a University Avenue car. This crosses Washington Bridge over the Harlem River and takes you to New York University, in the Borough of the Bronx. Cross the campus and the colonnade beyond the library is the Hall of Fame, where tablets record the names of famous men and women of the United States. From its height there is a wide view over the end of Manhattan island to the Hudson River and the distant Palisades.



46. The Ascension, by La Farge



47. Sherman, by St. Gaudens



48. Girls Reading, by Grimes



49. Hunt Memorial, by French Post, Architect

FROM THE BATTERY TO FIFTY-NINTH STREET

To the visitor in New York who begins his art pilgrimage at the Battery, architecture is that form of design which makes the most profound, the most stirring impression on him. Although there are several interesting examples of plastic and pictorial art within the confines of this civic breathing place, it is the enormous bulk of towering buildings to the northward of Battery Park that dominates eye and spirit alike. Most of them, it is true, have little architectural significance beyond size, but at the very margin of the Battery wall is a structure, the United States Barge Office, that does possess artistic significance in its elements of the Italian Renaissance style. Also, at the northerly end of the park is the classical Custom House designed by Cass Gilbert, the same man who created the beautiful tower of the Woolworth Building that crowns the vista of Broadway looking uptown from the Battery.

In Battery Park proper the sculptures and memorials include the small fountain erected to the memory of wireless operators lost at sea in performance of their duty, the statue of John Ericsson by J. Scott Hartley, and the heroic bust of Verazzano erected to commemorate the visit to this harbor in 1524 of the great Italian navigator. In the little circle called Bowling Green, in front of the Custom House, is the handsome bronze seated figure of Abraham de Peyster, by George E. Bissell.

The façade of the Custom House represents the growing fashion in America of adding "color" to public buildings through the use of sculpture. On four plinths that are part of the architectural scheme are colossal groups by Daniel Chester French typifying America, Europe, Asia and Africa; while on the attic across the façade are twelve heroic figures representing the great sea powers through their most famous navigators. Within the building, in the office of the Collector

of the Port, is a series of ten mural paintings showing the Colonial ports of the seventeenth century, painted by Elmer E. Garnsey.

From the Custom House the visitor may best make his way afoot through the canyon of Broadway that Joseph Pennell has made known by his etchings, to Trinity Church, standing in its ancient green churchyard at the head of Wall Street. This handsome example of Gothic architecture was designed by R. N. Upjohn and was begun in 1840. Its secondary artistic feature is the pair of bronze doors by Karl Bitter, erected as a memorial to John Jacob Astor, first of his name in this city. A few blocks to the north, at Fulton Street, is St. Paul's Chapel, one of the Trinity parish churches and one of the three semi-public buildings now standing that were in existence in New York in Revolutionary days. It was built by McBean in 1764 and its design was strongly influenced by the manner of Sir Christopher Wren, the great English architect. Its interior is purely Georgian and on the Broadway façade of the building is an interesting example of mortuary art in the form of a relief tablet in honor of General Richard Montgomery.

Above the Post Office, that has been called the ugliest building in America, is City Hall Park, in the center of which stands the City Hall (frontispiece) that has, and not without some justice, been styled the most beautiful public building in the United States. It was designed by John McComb and was completed in 1814, its Italian Renaissance character being affected somewhat by the pillared portico and cupola of the neo-classical English style of the eighteenth century.

The City Hall is a veritable treasure house of early American art. Within its halls and rooms are hung portraits of great Americans of the early days of the nation by such distinguished painters as John Trumbull, Thomas Sully, John Wesley Jarvis, John Vanderlyn, Samuel L. Waldo, S. F. B. Morse, Henry Inman, Charles Loring Elliott, and Thomas Hicks. The Governor's Room, on the second floor, contains many interesting pieces of official furniture used by George Washington and some of the other "fathers" of the country.

This room and the adjoining ones of the suite have recently been restored to harmonize with the period of the structure and have become works of art in themselves. The Council Chamber across the hall is another interesting room, owing to the perfection of its proportions and of its Georgian style of decorations. On the upper floor of the building are the rooms of the Municipal Art Commission, well worth a visit owing to the fact that one of them is completely furnished with Colonial and Dutch furniture that has come down to us from the eighteenth and seventeenth centuries.

In the park before the City Hall stands MacMonnies's statue of Nathan Hale, one of the finest statues in the city and as stirring as the story of Hale's career. Across Park Row, in what is officially styled Printing House Square, is Plassman's statue of Benjamin Franklin, while before the Tribune Building is J. Q. A. Ward's seated figure of Horace Greeley, the founder of that newspaper.

The Hall of Records on Chambers Street, at the north end of the park, is ornamented with forty-five statues, including portraits of former mayors of the city, single figures representing the arts and sciences, and groups and figures typifying the seasons, the law, and civic spirit. Crowning the lofty Municipal Building, whose arched passage across Chambers Street forms such a striking feature at this corner of the park, is Weinmann's gilded statue typifying the spirit of the city. Standing within the archway, the Woolworth Building looms up in the full beauty of its fifty-one stories.

A short walk up Centre Street takes the visitor to the Criminal Courts Building, that contains the first mural painting presented to the city by the Municipal Art Society, an organization devoted to encouraging the cultivation of civic art. The painting is by Edward Simmons, its subject being "Justice Attended by the Rights of Man and the Fates."

Returning to Broadway, one of its cars can be taken to the corner of Tenth Street, where Grace Church forms an end to the vista and with its graceful spire, gardens and rectory, makes an artistic oasis in a thoroughfare given over wholly to utilitarian commercial buildings. Designed by James Ren-

wick, Jr., it is a gem of Gothic art and, while its interior contains no noteworthy works of art, the beauty of its proportions makes it well worth seeing.

Westward through Tenth Street for two blocks the visitor may walk to Washington Square, with its Memorial Arch designed by Stanford White in 1899 to commemorate the centennial of Washington's inauguration. Up Fifth Avenue, at the corner of Eleventh Street stands the Church of the Ascension, famed for La Farge's mural painting of the Ascension (ill. no. 46), that is considered to be one of his finest works.

A stage may be taken to Madison Square, at the northern corner of which is Augustus St. Gaudens's statue of Admiral Farragut, pictured on the deck of his vessel. This and the Sherman statue rank as his finest works in New York City. At the northeastern corner of the square is the Madison Square Garden, designed by Stanford White, with its beautiful tower crowned by another of St. Gaudens's works, the gilded Diana. The Appellate Court Building, on the east side of the square at 26th Street, is well worth a half-hour to see its mural decorations and exterior sculpture.

Continuing in a Fifth Avenue stage to Fortieth Street, the visitor will be at the New York Public Library, that is an art museum as well. The building was designed by Carrère and Hastings and on the Fifth Avenue façade, on each side of the main entrance, are figures by MacMonnies typifying Beauty and Truth, while above the entrance are the first of a series of figures by Paul Bartlett typifying Drama, Poetry, Religion, Romance, and Philosophy. In the pediments at each end of the building are groups representing Science and Arts by George Grey Barnard. In the rear of the building, facing Bryant Park, is a seated figure in bronze by Herbert Adams of the poet for whom the park was named. On the top floor of the library are permanent exhibitions of paintings and prints that are free to visitors during the day.

At Fiftieth Street and Fifth Avenue stands St. Patrick's Cathedral, designed by James Renwick, a superb example

of Gothic architecture, and its interior is a "thing of beauty" owing to the good proportions of its nave, crossing and choir.

The end of this portion of the visitor's pilgrimage is reached nine blocks to the north, where the Plaza serves as the gateway to Central Park. Here is the Pulitzer fountain that is crowned by one of Karl Bitter's sculptures. Just within the park itself stands St. Gaudens's superb equestrian statue of "General Sherman led by Victory" (ill. no. 47).

The Fifth Avenue stages continue up the Avenue, past the Hunt Memorial (ill. no. 49), erected at 70th Street to face his most notable achievement, the Lenox Library, since removed. The Memorial was the gift of all the art societies of the city, the sculptor being D. C. French and the architect G. B. Post. Continuing along the side of Central Park, at 82d Street the Metropolitan Museum is reached.

W. B. McCormick.

BUILDINGS AND SCULPTURE OF ARTISTIC AND HISTORIC INTEREST

NOTE.—First paragraph of each section of the City gives buildings, the second paragraph notes sculpture. Descriptive catalogue is issued by the Art Commission of the City.

BOROUGH OF MANHATTAN
BELOW WALL STREET

U. S. BARGE OFFICE, 73 Pearl Street—First Dutch tavern, later the Stadhuys. CUSTOM HOUSE, Bowling Green—Cass Gilbert, architect; groups of four Continents by D. C. French; single figures by various sculptors; murals by E. E. Garnsey. FRAUNCES' TAVERN, Broad and Pearl Streets—Built 1719; historic associations. TRINITY CHURCH, Broadway and Wall Street—Upjohn, architect; bronze doors by Bitter, Niehaus and Rhind; churchyard monuments. STOCK EXCHANGE, Broad Street—Post, architect; pediment group by Ward; single figures by Bartlett.

From Batery Park view of STATUE OF LIBERTY by Bartholdi. In Park: ERICSSON by J. S. Hartley; VERRAZZANO by Ximenes; CANNON by J. & R. Lamb; WIRELESS OPERATORS' FOUNTAIN by Hewitt & Bottomley; ABRAHAM DE PEYSTER by Bissell in Bowling Green; WASHINGTON by Ward, Broad and Wall Streets.

WALL TO CANAL STREET

NATIONAL PARK BANK, 214 Broadway—murals by Albert Herter. CHEMICAL BANK, 270 Broadway—murals by Taber Sears. NATIONAL BANK OF COMMERCE, 31 Nassau Street—murals by C. Y. Turner. ST. PAUL'S CHAPEL, Broadway and Fulton Street in its church yard. CITY HALL, City Hall Park; open free daily 10 A.M. to 4 P.M. (pilgrimage 4); John McComb, architect, erected 1803-12, restored 1908-15; about 100 portraits by artists of early XIXth century and good old furniture. COUNTY COURT HOUSE, City Hall Park—reliefs and tablets to distinguished jurors. MUNICIPAL BUILDING, Centre and Chambers Streets—McKim, Mead & White, architects; exterior reliefs by A. A. Weinman; murals in Comptroller's offices. HALL OF RECORDS, Centre and Chambers Streets—exterior sculpture; portraits in Surrogate's Court. CRIMINAL COURTS BUILDING, Centre Street between White and Walker Streets —murals (3) in Court Room by E. E. Simmons, gift of the Municipal Art Society; Foster Memorial relief by Bitter; window by Armstrong.

BENJAMIN FRANKLIN by Plassmann and HORACE GREELEY by Ward in Park Row. BOWNE FOUNTAIN, Roosevelt and South Streets. NATHAN HALE by MacMonnies, City Hall Park. JACOB H. SCHIFF FOUNTAIN in Seward Park, Canal and Jefferson Streets; A. W. Brunner, architect

EAST—CANAL TO 23D STREET

Cooper Union, Third Avenue and 8th Street (see Museums and Schools). St. Mark's Church, Second Avenue and 10th Street—oldest church site on the island; Peter Stuyvesant, buried 1672, lies in the grave yard. Hebrew Technical School for Girls, Second Avenue and 15th Street—murals by F. L. Stoddard. St. George's Church, Stuyvesant Place, 16th Street—polychrome interior decorations. Washington Irving High School, Municipal Gallery, Irving Place, 16th and 17th Streets—relief by Frances Grimes (ill. no. 48), murals by Barry Faulkner, both gifts of Municipal Art Society.

Sullivan Fountain by Thomas Lamb, Delancey Street and the Bowery. Peter Cooper by Augustus St. Gaudens, Cooper Square, Third Avenue and 7th Street. S. S. Cox by Louise Lawson, Astor Place. Slocum Fountain by Bruno Zimm, Tompkins Square, Avenue A and 7th Street.

WEST—CANAL TO 23D STREET

Grace Church, Broadway and 10th Street—Renwick, architect; windows by Burne-Jones, La Farge and Frederick Wilson. Judson Memorial Church, Washington Square, South, 4th Street—Stanford White, architect; decorations and windows by La Farge; Baptistery reliefs by Herbert Adams. Colonial Houses on north side of the Square. Washington Arch—Stanford White, architect. Church of the Ascension, Fifth Avenue and 10th Street—mural paintings over the altar (ill. no. 46) and four windows by La Farge; other windows by Armstrong, Crowninshield, Humphrey Johnson, Lauber, Tiffany and J. Alden Weir; angels in relief over altar by Louis St. Gaudens.

Firemen's Monument, Hudson Park.

Alexander L. Holley by Ward and Garibaldi by Turini in Washington Square. Lincoln by H. Kirke Brown, Lafayette by Bartholdi, Washington by Ward and Kirke Brown and a Fountain by Donndorf, all in Union Square, 14th Street and Broadway.

EAST—23D TO 42D STREET

Fuller Building (Flatiron), Broadway and 23d Street—D. B. Burnham & Co., architects. Metropolitan Life Building, 1 Madison Avenue—LeBrun and Son, architects; notable for its clock tower. Madison Square Presbyterian Church, Madison Avenue and 24th Street—Stanford White, architect; mural paintings and windows by Louis C. Tiffany; polychrome exterior decorations. Appellate Court Building, Madison Avenue and 25th Street—J. B. Lord, architect; exterior sculpture by various artists; important mural decorations by Armstrong, Blashfield, Cox, Lauber, Maynard, Metcalf, Mowbray, Reid, Simmons, Turner, and H. O. Walker. Madison Square Garden, Madison Avenue and 27th Street—Stanford White, architect; tower modeled on that of the

Giralda at Seville, topped by DIANA by St. Gaudens. CHURCH OF THE TRANSFIGURATION (Little Church around the Corner), 1 East 29th Street—memorial window to Edwin Booth and mural paintings by La Farge; numerous windows of foreign make; many paintings both originals and copies; some original sculpture.

CHESTER A. ARTHUR by Bissell; ROSCOE CONKLING by Ward; FARRAGUT by Augustus St. Gaudens, with Stanford White as architect; WM. H. SEWARD by Randolph Rogers; and WM. J. WORTH by James G. Baterson, all in Madison Square.

WEST—23D TO 42D STREET

PENNSYLVANIA STATION, Seventh Avenue and 32d Street—McKim, Mead and White, architects; six topographical landscapes by Jules Guerin; sculpture by Weinman. HOTEL MARTINIQUE, Broadway and 33d Street—mural decorations by Beckwith, Shean, Turner and Wiles. HOTEL WALDORF-ASTORIA, Fifth Avenue and 34th Street—murals by Armstrong, Blashfield, Crowninshield, Dodge, Fowler, Low, Maynard, Simmons and Turner. HERALD BUILDING, Broadway and 35th Street—McKim, Mead and White, architects; modeled after Palazzo del Consiglio, Verona. BRICK PRESBYTERIAN CHURCH, Fifth Avenue and 37th Street—interior majolica decorations designed by LaFarge. NEW YORK PUBLIC LIBRARY, Fifth Avenue 40th to 42d Streets—Carrère and Hastings, architects; exterior sculpture by Bartlett, MacMonnies, Barnard and Potter. EMPIRE THEATRE, Broadway and 40th Street—murals by Dodge.

HORACE GREELEY by Alexander Doyle, Broadway and 33d Street. WM. EARL DODGE by Ward, Broadway and 35th Street. WASHINGTON IRVING by Friedrich Beer; JAMES MARION SIMS by Ferdinand von Miller; LOWELL MEMORIAL FOUNTAIN by Charles A. Platt and WILLIAM CULLEN BRYANT by Herbert Adams, all in Bryant Park, back of Public Libray.

EAST—42D TO 59TH STREET

GRAND CENTRAL STATION, 42d Street and Park Avenue—Warren and Wedmore, architects. MANHATTAN HOTEL, Madison Avenue and 42d Street—H. J. Hardenburg, architect; murals by Cox, Crowninshield, Shean and Turner. TEMPLE EMMANU-EL, Fifth Avenue and 43d Street—Moorish architecture. ST. BARTHOLOMEW'S CHURCH, Madison Avenue and 44th Street—carved doorway; murals by Lathrop. ST. PATRICK'S CATHEDRAL, Fifth Avenue and 50th Street—Renwick, architect; built 1850-79; Gothic. ST. THOMAS' CHURCH, Fifth Avenue and 53d Street—Cram, Goodhue & Ferguson, architects; Gothic. HOTEL ST. REGIS, Fifth Avenue and 55th Street—murals by Sewell. HOTEL PLAZA, Fifth Avenue and 59th Street—murals by Shean.

PULITZER FOUNTAIN, Fifth Avenue at 58th Street—Thomas Hastings, architect; Bitter, sculptor.

WEST—42D TO 59TH STREET

KNICKERBOCKER HOTEL, Broadway and 42d Street—murals by Finn and Parrish. TIMES BUILDING, Broadway and 42d Street; tower. HARRIS THEATRE, 254 West 42d Street—murals by Lichtenauer. NEW AMSTERDAM THEATRE, 214 West 42d Street—murals by Blum, Florian Peixotto, and Wenzell. BELASCO THEATRE, 115 West 44th Street—murals by Shinn. HOTEL ALGONQUIN, 59 West 44th Street, murals by Dodge. HOTEL ASTOR, Broadway and 44th Street—murals by Dodge. CHURCH OF ST. MARY THE VIRGIN, 139 West 46th Street—LeBrun, architect; exterior and interior sculpture by Rhind; murals in Lady Chapel by Daingerfield; woodcarving by Kirchmayer. HOTEL DEVON, 70 West 55th Street—murals by Dodge. HOTEL WELLINGTON, Seventh Avenue and 55th Street—murals by Stoner.

CENTRAL PARK SCULPTURE

59TH TO 110TH STREET

SHERMAN preceded by "Victory" by Augustus St. Gaudens, Fifth Avenue and 59th Street (ill. no. 47). HUMBOLDT by Gustav Blaeser, 59th Street and Fifth Avenue entrance. THOMAS MOORE by D. B. Sheahan, 59th Street and Fifth Avenue entrance. MAINE MONUMENT by H. Van Buren Magonigle, architect, and Attilio Piccirilli, sculpture; 59th Street and 8th Avenue entrance. COMMERCE by Jules Fesquet, near Columbus Circle entrance. COLUMBUS by J. Sunol, south entrance to Mall. SHAKESPEARE by Ward, south entrance to Mall. INDIAN HUNTER by Ward, near south entrance to the Mall. ROBERT BURNS by Sir John Steell, on the Mall. SIR WALTER SCOTT by Sir John Steell, on the Mall. FITZ-GREENE HALLECK by J. W. A. MacDonald, on the Mall. BEETHOVEN by Henry Baerer, north end of the Mall. EAGLES AND PREY by Christian Fratin, west of north end of Mall. TIGRESS AND CUBS by Auguste Cain, northwest of the Mall. THE FALCONER by George Simonds, near W. 72d Street entrance. DANIEL WEBSTER by Thomas Ball, near W. 72d Street entrance. GIUSEPPE MAZZINI by G. Turini, west walk, opposite 66th Street. SEVENTH REGIMENT MEMORIAL by Ward, west walk, opposite 67th Street. FOUNTAIN by Olin L. Warner, off East Drive, opposite 74th Street. BETHESDA FOUNTAIN by Emma Stebbins, Esplanade. RICHARD MORRIS HUNT MEMORIAL (ill. no. 49), D. C. French, sculptor, and Post, architect; Fifth Avenue, at 70th Street. S. F. B. MORSE by Byron M. Pickett, near 5th Avenue and 72d Street entrance. THE PILGRIM by Ward, near 5th Avenue and 72d Street entrance. STILL HUNT by Edward Kemeys, East Drive, opposite 76th Street. SCHILLER by C. L. Richter, in the Ramble, opposite 76th Street. WASHINGTON by Houdon, in Metropolitan Museum. EGYPTIAN OBELISK, near Metropolitan Museum. ALEXANDER HAMILTON by Carl Conrads, N. W. of Metropolitan Museum. THORWALDSEN by himself, 5th Avenue and 96th Street entrance. MCGOWN'S PASS MONUMENT by Wm. W. Bosworth, N. E. part of Park.

WEST—59TH TO 110TH STREET

DeWitt Clinton High School, Amsterdam Avenue and 59th Street—murals by C. Y. Turner. Church of the Paulist Fathers, Columbus Avenue and 59th Street—murals by Harris, La Farge and Reid. Studio Buildings, 5, 15 and 23 West 67th Street—murals in each by Sewell and in 15 also by F. V. DuMond. St. Andrew's Church, West 76th Street—murals by C. Y. Turner. New York Historical Society, Central Park West and 76th Street (see Museums)—window by Mary Tillinghast. American Museum of Natural History, Central Park West and 77th Street (see Museums)—murals by F. W. Stokes and others. Church of All Angels, West End Avenue and 81st Street—mosaic altarpiece by Violet Oakley; windows and mosaics by Tiffany. St. Michael's Church, Riverside Drive and 99th Street—mosaics and seven windows by Tiffany.

Columbus Monument by Gaetano Russo, Columbus Circle, 59th Street, Broadway and Eighth Avenue. Verdi by Pasquale Civiletti, Broadway and 73d Street. Sculpture in Riverside Park—Hamilton Fountain by Farren & Wetmore at 76th Street. Clark Memorial by H. K. Bush-Brown, at 83d Street. Soldiers' and Sailors' Monument by Charles W. Stoughton & Arthur A. Stoughton, architects, and Paul E. Duboy, sculptor, at 90th Street. Joan of Arc Monument by Anna V. Hyatt, sculptor and John V. Van Pelt, architect, at 93d Street. Firemen's Memorial by H. Van Buren Magonigle, architect, and Attilio Piccirilli, sculptor, at 100th Street. Brownson Bust by Samuel J. Kitson, at 104th Street. Franz Sigel by Karl Bitter, at 106th Street. Straus Memorial by Augustus Lukeman, sculptor, and Evarts Tracy, architect, 106th Street and Broadway.

WEST—ABOVE 110TH STREET

Cathedral of St. John the Divine, 110th Street and Morningside Park—Gothic; several architects; sculpture, tapestries, etc. St. Paul's Chapel, Columbia University, West 116th Street—window by La Farge. Library of Columbia University, 116th Street; C. F. McKim, architect. Grant's Tomb, Riverside Drive and 122d Street (open daily until dusk)—J. H. Duncan, architect; interior reliefs by Rhind. College of the City of New York, 139th Street and Amsterdam Avenue—G. B. Post and Sons, architects; mural in auditorium by Blashfield. Chapel of the Intercession (pilgrimage 3), Broadway and 155th Street—Goodhue, architect; carvings by Kirchmayer and Lowrie. Hall of Fame, and Library, New York University, University Heights, University Avenue and 181st Street—McKim, Mead and White, architects; sculpture by various artists.

"Alma Mater" by French, Columbia University grounds, 116th Street. Bear and Faun Fountain by Edgar Walter, Morningside Park at 116th Street. Carl Schurz by Bitter, Morningside Drive

and 116th Street. LAFAYETTE AND WASHINGTON by Bartholdi, at 114th Street and Manhattan Avenue. WINFIELD SCOTT HANCOCK by J. W. A. MacDonald, at Manhattan Avenue and 123d Street. FORT WASHINGTON MONUMENT at Fort Washington Avenue and 183d Street.

BOROUGH OF THE BRONX

MORRIS HIGH SCHOOL, 166th Street and Boston Road—two mural decorations by E. W. Deming, given by the Municipal Art Society. POE COTTAGE; Poe Park, Kingsbridge Road, Grand Boulevard and the Concourse—was residence of Edgar Allan Poe.

HEINE MONUMENT by Ernst Herter, Grand Boulevard at 161st Street. LOUIS J. HEINTZ by Wm. W. Bosworth, Grand Boulevard and 162d Street. POE BUST by E. T. Quinn, Poe Park, Kingsbridge Road, Grand Boulevard and Concourse. LYDIG MEMORIAL ARCH by Heins and La Farge; ITALIAN FOUNTAIN and FOUR LIONS by Eli Harvey, all 6 in Zoological Park. Buildings in Zoological Park are decorated with sculptured animals by various artists. BOTANICAL GARDEN FOUNTAIN by Carl E. Tefft, Bronx Park. SULLIVAN MEMORIAL FOUNTAIN by Frank E. Wallis, architect and J. S. Hartley, sculptor; JOSIAH PORTER by Wm. Clark Noble, and FOUNTAIN by Allen and Collens, all three in Van Cortlandt Park. MCCOMB'S DAM PARK FOUNTAIN by Martin Schenck, Jerome Avenue and East 162d Street. HUDSON MEMORIAL COLUMN, Babb, Cook and Welch, architects, Hudson Memorial Bridge, opposite West 227th Street.

BOROUGH OF BROOKLYN

BOROUGH HALL, Fulton and Court Streets—portraits and sculpture in lobby. COLONIAL HOUSES in the neighborhood of Bergen Beach. EASTERN DISTRICT HIGH SCHOOL, Keap Street, Marcy Avenue and Rodney Street—three murals in Keap Street entrance by F. L. Stoddard. HALL OF RECORDS, Fulton Street and Joralemon Place—Portraits of eminent jurists. KINGS COUNTY COURT HOUSE, Fulton Street and Joralemon Place—Portraits of eminent jurists. PLYMOUTH CHURCH, Orange and Hicks Streets—nineteen windows by F. S. Lamb; ten in auditorium by various artists; several portraits including one of Henry Ward Beecher by A. J. Conant. PRESBYTERIAN CHURCH, Lafayette Avenue—window by Joseph Lauber. PUBLIC SCHOOL NO. 5, Tillary, Bridge and Lawrence Streets—three panels in main auditorium by F. S. Lamb.

WASHINGTON by H. M. Shrady, Williamsburg Bridge Plaza. HENRY WARD BEECHER by Ward, Borough Hall Park. EDWARD FOWLER by Henry Baerer, and PRISON SHIP MARTYRS MONUMENT Stanford White, architect, Fort Greene Park. U. S. GRANT by W. O. Partridge, Bedford and Bergen Avenues. HENRY WARNER SLOCUM by F. MacMonnies, Eastern Parkway and Bedford Avenue.

The following are in Prospect Park: SOLDIERS' AND SAILORS' ARCH, Duncan, architect, Prospect Park Plaza; three groups of statuary on Arch, by MacMonnies; reliefs of Lincoln and Grant by W. R. O'Donovan and Thomas Eakins; four columns at Arch by MacMonnies. ALEXANDER J. C. SKENE by J. Massey Rhind, at Plaza (Flatbush Avenue and Eastern Parkway). GOUVERNEUR K. WARREN by Henry Baerer, at Plaza. JAMES S. T. STRANAHAN by F. MacMonnies, at Plaza. HENRY W. MAXWELL by Augustus St. Gaudens, at Plaza. JOHN HOWARD PAYNE by H. Baerer, Sullivan Heights. In the Flower Garden in Prospect Park are busts of BEETHOVEN by Baerer; WASHINGTON IRVING by Baerer; THOMAS MOORE by Draddy; MOZART by Mueller; EDWARD GRIEG by Asbjornsen; VON WEBER by Beach. Statue ABRAHAM LINCOLN by Henry Kirke Brown. LIONESS AND CUBS by Victor Peter. MARYLAND MONUMENT by Stanford White, on Lookout Hill. PANTHERS by A. P. Proctor, 3d Street entrance. THE HORSE TAMERS by MacMonnies, Ocean Avenue entrance.

BOROUGH OF QUEENS

BOWNE HOUSE, Flushing; FRIENDS' MEETING HOUSE, Flushing; KING MANSION, King Park, Jamaica—all old buildings.

CONRAD POPPENHAUSEN by Henry Baerer, College Point. FOX MONUMENT, at Bowne Avenue and Broadway. SOLDIERS' MONUMENT, Flushing Park. SOLDIERS' MONUMENT by Ruckstuhl, Bergen and Hillside Avenues, Jamaica.

BOROUGH OF RICHMOND

PERINE HOUSE, Richmond Road, Dongan Hills, S. I.; BRITTON COTTAGE, New Dorp Lane, near the Beach, New Dorp, S. I.; BILLOPP HOUSE, Tottenville, S. I.; MUSEUM OF STATEN ISLAND ASSOCIATION OF ARTS AND SCIENCES, Stuyvesant Avenue, New Brighton, S. I. (See Museums)—all old buildings.

BARRETT FOUNTAIN by Sherry E. Fry, near Borough Hall, Richmond.

ART MUSEUMS, LIBRARIES, EXHIBITIONS[1]

IMPORTANT ART SOCIETIES AND CLUBS

ALLIED ARTISTS OF AMERICA, 215 West 57th Street, Manhattan.
Annual spring exhibition.

AMERICAN ACADEMY IN ROME, 101 Park Avenue, Manhattan.
Conducts school in Rome for the study of architecture, sculpture, painting and landscape architecture.

AMERICAN FINE ARTS BUILDING, 215 West 57th Street, Manhattan.
Annual exhibitions of various art societies, each lasting about one month; these include the National Academy of Design (fee Monday; also open evenings, 8 to 10); New York Water Color Club; Architectural League of New York (free Saturday; also open evenings, 8 to 10). Open daily 10 A.M. to 5 or 6 P.M.; Sunday 1 to 6; admission usually 25 cents.

AMERICAN MUSEUM OF NATURAL HISTORY, 77th Street, Columbus Avenue and Central Park West, Manhattan.
Material illustrating the customs and early art of various races—Chinese bronzes, Peruvian textiles, Indian baskets and blankets; gems; etc. Open, free, daily 9 A.M. to 5 P.M.; Sundays 1 to 5 P.M.

AMERICAN NUMISMATIC SOCIETY, Broadway and 156th, Manhattan (Pilgrimage 4).
Coins and medals, American and foreign. Museum and library open free, daily 10 A.M. to 5 P.M.; Sunday 1 to 5 P.M.

AMERICAN SOCIETY OF MINIATURE PAINTERS, 215 West 57th Street, Manhattan.
Annual exhibition.

AMERICAN WATER COLOR SOCIETY, 215 West 57th Street, Manhattan.
Annual exhibition.

ARCHITECTURAL LEAGUE OF NEW YORK, 215 West 57th Street, Manhattan.
Membership composed of architects, painters and sculptors. Annual exhibition.

ART ALLIANCE OF AMERICA, 45 East 42d Street, Manhattan.
Employment Bureau for art workers; holds exhibitions.

ART COMMISSION OF THE CITY OF NEW YORK, City Hall, Manhattan.
Passes upon designs of public structures and works of art acquired by the city.

ART COMMISSION ASSOCIATES, City Hall, Manhattan.
Acts in advisory capacity to the Art Commission.

ART IN TRADES CLUB, 318 West 57th Street, Manhattan.
Membership limited to those employed and interested in the art trades.

[1]Fuller information in current issue "American Art Annual."

ARTISTS' FUND SOCIETY, Secretary, John Ward Dunsmore, 96 Fifth Avenue, Manhattan.
Aids artists and their families.

ARTISTS' AID SOCIETY, 215 West 57th Street, Manhattan.
Controls a free bed in the Presbyterian Hospital.

ASSOCIATION OF AMERICAN PAINTERS AND SCULPTORS, Secretary, J. Mowbray-Clarke, 1000 Madison Avenue, Manhattan.
Occasional exhibitions.

ASSOCIATION OF WOMEN PAINTERS AND SCULPTORS, Secretary, Olive P. Black, 131 West 79th Street, Manhattan.
Exhibitions.

AVERY ARCHITECTURAL LIBRARY, Columbia University, West 116th Street, Manhattan.
Nearly 30,000 books on architecture and the allied arts. Occasional exhibitions. Open free daily except Sunday and holidays, 9 A.M. to 6 P.M. and 7.30 to 11 P.M.

BARNARD MUSEUM, Fort Washington Avenue above 181st Street, Manhattan.
Antique sculpture collected by George Grey Barnard. Admission $2.

BRONX SOCIETY OF ARTS AND SCIENCES, Lorillard Mansion, Bronx Park, Bronx.
Paintings lent by the Metropolitan Museum of Art and other loan collections. Open free, daily, including Sunday, 1 to 5 P.M.

BROOKLYN MUSEUM, Eastern Parkway and Washington Avenue, Brooklyn (Pilgrimage 2).
Egyptology; architectural photographs; bronzes; modern sculpture; Greek vases and terra cotta; ancient glass; coins and medals; drawings; Oriental and European ceramics; textiles, old and modern paintings; prints; photographs; lantern slides; library. Also natural history and ethnology Open daily 9 A.M. to 6 P.M.; Sunday 2 to 6 P.M.; Thursday evening 7.30 to 9.30. Admission free except Monday and Tuesday, when fee is 25 cents; children 10 cents. Children's Museum, Bedford Park. Open free daily 9 A.M. to 5 P.M.

CENTURY ASSOCIATION, 7 West 43d Street, Manhattan.
Social organization holding monthly exhibitions of work by members.

CHELSEA ART GALLERY, 296 Ninth Avenue, near 28th Street, Manhattan.
Exhibitions under the auspices of the Chelsea Neighborhood Association. Open free, daily 3.30 to 6 and 7.30 to 9 P.M. Sunday 3 to 5 P.M.

COOPER UNION MUSEUM FOR THE ARTS OF DECORATION, Third Avenue and 8th Street, Manhattan.
Furniture, textiles, wood carvings and other industrial art objects arranged in chronological order; decorative design scrap-

COOPER UNION MUSEUM—*Continued:*

books; reference library. Open free daily except Sunday and Monday, 9 A.M. to 5 P.M. and 6.30 to 9 P.M.; closed July 1 to September 15.

DYCKMAN HOUSE, PARK AND MUSUEM, 204th Street and Broadway, Manhattan.

Building erected 1783-5; restored and given to the City 1915. Furniture, costumes and other objects of the eighteenth century and relics dug up near the place. Open free, daily 10 A.M. to 5.30 P.M.

HISPANIC MUSEUM, 156th Street, west of Broadway, Manhattan (Pilgrimage 4).

Paintings, sculpture, wood carvings, and other works of Spanish art. Open free, daily, including Sunday, 10 A.M. to 5 P.M.

LOTOS CLUB, 110 West 57th Street, Manhattan.

Social organization holding monthly art exhibitions.

MACDOWELL CLUB, 108 West 55th Street, Manhattan.

Social club; two exhibitions a month of self-organized groups of painters and sculptors. Gallery open October to May, free, daily, except Monday and Tuesday 10 A.M. to 6 P.M.

METROPOLITAN MUSEUM OF ART, Fifth Avenue at 82d Street, Manhattan (Pilgrimage 1).

Antiquities from Egypt, Crete, Cyprus, etc.; architectural casts and models; arms and armor; Boscoreale mural paintings; bronzes, old and modern; ceramics, Oriental and European; clocks, watches and sundials; drawings, old and modern; Greek sculpture, terra cottas and vases; enamels; engravings and etchings; furniture of various periods; gems; glass; iron ware; ivory carvings; jade; jewelry; laces; lacquers; manuscripts; miniatures; medals and plaques; musical instruments; ormolu; paintings, old and modern; pewter; pottery and porcelain; rugs; sculpture—classic, Gothic, Renaissance and modern; silverware; textiles; woodwork—Gothic, Renaissance, French, English and Colonial. Library, special exhibitions, classrooms, study-rooms, lectures, photographs, lantern slides. Open daily 10 A.M. to 6 P.M. in Summer, to 5 P.M. in Winter; Saturday to 10 P.M.; Sunday 1 to 5 P.M. Admission free except Monday and Friday, when it is 25 cents.

MUNICIPAL GALLERY, Washington Irving High School, 40 Irving Place, 17th Street, Manhattan.

Loan collections, changed monthly. Open free, week days 9 A.M. to 5 P.M.; Saturday 9 A.M. to 12.

MUNICIPAL ART SOCIETY OF NEW YORK, 119 East 19th Street, Manhattan.

Holds competitions and awards prizes; lectures; annual exhibition. Works of art presented by the Society to the City of New York: Hunt Memorial—Erected with other societies in

MUNICIPAL ART SOCIETY—*Continued:*

memory of Richard Morris Hunt. Mural Paintings in the Criminal Court Building: The Fates—Liberty, Fraternity, Equality—Justice. Electrolier and Isle of Safety which stood at the intersection of 23d Street and Fifth Avenue. Mural paintings in the Morris High School, "Gouverneur Morris addressing the Convention for Framing the Constitution of the United States in Independence Hall, Philadelphia," and "The First Treaty of Peace made between the Weekquaisgeek Indians and the Dutch at the Residence of Jonas Bronck in 1642." Two bronze Hero Tablets at Police Headquarters bearing the names of those officers whose lives were lost in the city's service. Sculptured panel in the Washington Irving High School; mural decorations in the School being executed. Trophy for drawing competitions in the High Schools of the City which are held semi-annually. Trophy consists of oak panel with bronze medallion and has been held by the DeWitt Clinton High School for two successive terms.

MURAL PAINTERS, 215 West 57th Street, Manhattan.
Course of atelier instruction maintained in conjunction with the Beaux-Arts Architects and the National Sculpture Society.

NATIONAL ACADEMY OF DESIGN, 215 West 57th Street, Manhattan.
Two exhibitions each season. Maintains school at Amsterdam Avenue and 109th Street, where there is a gallery of portraits of Academicians and examples of their work. Founded 1826.

NATIONAL ARTS CLUB, 119 East 19th Street, Manhattan.
Loan collections changed monthly. Open free, daily 10 A.M. to 6 P.M. Club entrance 15 Gramercy Park.

NATIONAL ASSOCIATION OF PORTRAIT PAINTERS, Secretary, Earl Stetson Crawford, 51 West 10th Street, Manhattan.
Annual exhibitions.

NATIONAL SCULPTURE SOCIETY, 215 West 57th Street, Manhattan.
Free course for the study of decorative scupture given in cooperation with the Society of Beaux-Arts Architects; occasional exhibitions.

NATIONAL SOCIETY OF CRAFTSMEN, 119 East 19th Street, Manhattan.
Permanent exhibit in salesroom of Society; large annual exhibition.

NEW YORK HISTORICAL SOCIETY, Central Park West and 77th Street, Manhattan.
Important collections of paintings by old masters; Egyptian antiquities; New York prints. Open free, daily, except Sundays and holidays, 9 A.M. to 5 P.M.

NEW YORK PUBLIC LIBRARY, Fifth Avenue and 42d Street, Manhattan.
Lenox and Stuart collections of paintings and objects of art; Avery and other collections of prints (over 75,000); current

exhibitions; special art reference library. Open free, daily 9 A.M. to 6 P.M.; Sunday 1 to 5 P.M.

NEW YORK SOCIETY LIBRARY, 109 University Place, Manhattan.
Reference library with special art alcove containing costly books. Open free, daily 9 A.M. to 6 P.M.

NEW YORK WATER COLOR CLUB, 215 West 57th Street, Manhattan.
Annual exhibition in autumn.

PRATT INSTITUTE FREE LIBRARY, Ryerson Street, Brooklyn.
Reference library; photographs; current exhibitions. Open free, daily except Sunday 9 A.M. to 9.30 P.M.

SALMAGUNDI CLUB, 14 West 12th Street, Manhattan.
Social club; frequent exhibitions and awards.

SCHOOL ART LEAGUE OF NEW YORK, 215 West 57th Street, Manhattan.
Aids the training of the City's children in taste and industrial art knowledge. Maintains industrial art scholarships; gives medals in elementary and high schools of City.

SOCIETY OF ILLUSTRATORS, 215 West 57th Street, Manhattan.
Annual exhibition.

STATEN ISLAND ASSOCIATION OF ARTS AND SCIENCES, 154 Stuyvesant Place, New Brighton, Staten Island.
Greek and Roman pottery; loan exhibitions. Also natural history. Open free, daily except Sunday 10 A.M. to 5 P.M.

VAN CORTLAND HOUSE AND PARK, King's Bridge (220th Street), Bronx.
Building erected 1748; acquired by the City 1889. Furniture, prints and other objects of the eighteenth century. Open daily 10 A.M. to 5 P.M.; Sunday 2 to 5 P.M. Admission free except Thursday, when fee is 25 cents.

WASHINGTON HEADQUARTERS ASSOCIATION, JUMEL MANSION, 160th Street and Edgecombe Avenue, Manhattan.
Washingtonia; colonial furniture; Revolutionary relics. Open free, daily 9 A.M. to 5 P.M.

ART SCHOOLS, NEW YORK CITY

American School of Miniature Painting, 96 Fifh Avenue, Manhattan.

Art Students' League of New York, 215 West 57th Street, Manhattan.

Brooklyn Art Association, 175 Montague Street, Brooklyn.

Columbia University, School of Architecture, West 116th Street, Manhattan.

Columbia University, Teachers College, West 120th Street, Manhattan.

Cooper Union, Third Avenue and 8th Street, Manhattan.

Ethical Culture Art High School, Central Park West and 63d Street, Manhattan.

Independent School of Art, 1947 Broadway, Manhattan.

Modern Art School, 72 Washington Square South, Manhattan.

National Academy of Design Free Schools, 109th Street and Amsterdam Avenue, Manhattan.

New York Evening School of Industrial Art, 214 East 42d Street, Manhattan.

New York School of Applied Design for Women, 160 Lexington Avenue, Manhattan.

New York School of Fine and Applied Art, 2237 Broadway, Manhattan.

New York University Summer School of Art, University Heights, Bronx.

Pratt Institute, School of Fine and Applied Arts, Ryerson Street, Brooklyn.

Sculpture and Mural Studios, under the auspices of the Society of Beaux-Arts Architects, the National Sculpture Society, and The Mural Painters, 126 East 75th Street, Manhattan.

Society of Beaux-Arts Architects, 126 East 75th Street, Manhattan.

Washington Irving High School, 40 Irving Place, Manhattan.

Young Women's Christian Association Art School, Lexington Avenue and 53d Street, Manhattan.

STUDIO CENTERS

WASHINGTON SQUARE—4th to 14th Street, near Fifth Avenue. Three sides of the Square; Macdougal Alley; Washington Mews; 8th Street; 51 West 10th Street (the oldest studio building).

CHELSEA—222 West 23d Street.

GRAMERCY PARK—14th to 23d Street, east of Fourth Avenue; 142 East 18th (the first apartment house built in New York); Arts Club Studios, 119 East 19th Street; around Gramercy Park, including 1 Lexington Avenue.

PUBLIC LIBRARY—40th to 42d Streets, near Fifth Avenue; 80 West 40th Street; 101 Park Avenue (architects).

WEST 57TH STREET—57, 58, 130, 140, 152, 154, and 318 West 57th Street; the Van Dyck, 939 Eighth Avenue, at 56th Street; Holbein, 55th Street, between Sixth and Seventh Avenues; Gainsborough, 222 Central Park West.

WEST 67TH STREET—Hotel des Arts, 5, also 15, 23, 27, 33 and 39 West 67th Street; Broadway Arcade at 66th Street; Miller Building at Broadway and 65th Street; Harperly Hall, 64th Street and Central Park West.

EAST 67TH STREET—Lexington Avenue, 66th and 67th Streets.

Holding Special Exhibitions in their Galleries.

AMERICAN ART ASSOCIATION, 6 East 23d Street.

ANDERSON GALLERIES, 284 Madison Avenue (40th Street).

ARDEN STUDIOS, 599 Fifth Avenue (48th Street).

ARLINGTON ART GALLERIES, 274 Madison Avenue (38th Street).

BERLIN PHOTOGRAPHIC CO., 305 Madison Avenue (42d Street).

BOURGEOIS, STEPHEN, 658 Fifth Avenue (52d Street).

BRAUN & CO., 13 West 46th Street.

BRUNO'S GARRET, 58 Washington Square (4th Street).

BUTLER, D. B. & CO., 601 Madison Avenue (57th Street).
Visitors are invited to inspect original drawings by Old Masters, rare Mezzotints, and modern etchings—also period frames.

CATHEDRAL PARKWAY GALLERY, 2837 Broadway (110th Street).

CHARLES OF LONDON, 718 Fifth Avenue (56th Street).

CLARKE'S ART ROOMS, 5 West 44th Street.

DANIEL, CHARLES, 2 West 47th Street.

DUDENSING, RICHARD & SON, 45 West 44th Street.

DURAND-RUEL & SON, 12 East 57th Street.

DUVEEN BROTHERS, 720 Fifth Avenue (56th Street).

EDERHEIMER, R., 366 Fifth Avenue (34th Street).

EHRICH GALLERIES, 707 Fifth Avenue (55th Street).
Dealers in "Old Masters" exclusively. Special exhibitions by Masters of the Early Schools.

FIFTH AVENUE ART GALLERIES, 546 Fifth Avenue (45th Street).

FOLSOM GALLERIES, 396 Fifth Avenue (37th Street).

GIMPEL, E. & WILDENSTEIN, 636 Fifth Avenue (50th Street).

GLAENZER, EUGENE & CO., 705 Fifth Avenue (55th Street).

GORHAM MANUFACTURING CO., Fifth Avenue and 36th Street.

GOUPIL & CO., 58 West 45th Street.

HAAS, JULIUS G., 648 Madison Avenue (60th Street).

HAHLO, ARTHUR H. & CO., 569 Fifth Avenue (46th Street).

HELLMAN, GEORGE S., 366 Fifth Avenue (35th Street).

KENNEDY & CO., 613 Fifth Avenue (49th Street).

KEPPEL, FREDERICK & CO., 4 East 39th Street.

KLACKNER, C., 7 West 28th Street.

KLEINBERGER GALLERIES, THE F., 709 Fifth Avenue (55th Street).
Established 1848. Specialty Italian, Flemish and German Primitives and XVIIth Century Dutch paintings.

KNOEDLER, M. & CO., 556 Fifth Avenue (46th Street).
Paintings by Modern and Old Masters, choice Engravings; Artistic Framing; paintings cleaned and restored. Exhibitions.

KRAUSHAAR, C. W., 260 Fifth Avenue (29th Street).

LITTLE GALLERY, THE, 15 East 40th Street.

MACBETH, WILLIAM, 450 Fifth Avenue (40th Street).
Paintings by American artists. Portraits by early American painters. Special exhibitions changed monthly.

Milch, E., 939 Madison Avenue (74th Street).
Miller, C. V., 249 Fifth Avenue (30th Street).
Modern Gallery, 500 Fifth Avenue (42d Street).
Montross Gallery, 550 Fifh Avenue (45th Street).
Special Exhibitions of pictures by American Artists.
Photo-Secession Gallery, 291 Fifth Avenue (31st Street).
Pouch Gallery, 345 Clinton Avenue, Brooklyn.
Powell, William H., 983 Sixth Avenue (56th Street).
Prinz Brothers, 306 Fulton Street, Brooklyn.
Ralston, Louis, 567 Fifth Avenue (46th Street).
Reinhardt, Henry & Son, 565 Fifth Avenue (46th Street).
Rohlfs, Henry D. G., Jr., 944 Fulton Street, Brooklyn.
Schwartz, Samuel & Sons, 290 Fifth Avenue (31st Street).
Scott & Fowles Gallery, 590 Fifth Avenue (48th Street).
Seemann Prints, 13 West 42d Street.
Permanent Exhibit; over 2,000 subjects; Alinari Facsimiles, over 400 subjects. Rudolf Lesch, United States General Agent.
Snedecor & Company, 107 West 46th Street.
Modern American Paintings. Artistic carved and ornamental Frames. Exhibitions.
Stollberg, Charles, 402 Madison Avenue (46th Street).
Suval, Philip, 678 Madison Avenue (61st Street).
Thumb Box Gallery, 24 East 49th Street.
Walpole Galleries, 10 East 49th Street.
Washington Square Gallery, 47 Washington Square South (4th Street).

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